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MONDAY, APRIL 9, 1923

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VOL. XVI, No. 21

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CLARENDON SERIES OF LATIN AND GREEK AUTHORS

In *THE CLASSICAL WEEKLY* 13.190-191 (April 26, 1920), Mr. John W. Spaeth, Jr., reviewed an edition of Caesar's Gallic War, Books IV (20-38) and V, Partly in the Original and Partly in Translation, by R. W. Livingstone and C. E. Freeman. Mr. Spaeth was of the opinion that there was a place in our Schools for an edition of this kind.

In *THE CLASSICAL WEEKLY* 13.33 (November 10, 1919), Professor McDaniel had suggested that College students at least might be encouraged to read, by themselves, "parts of the author that are not to be dissected in the class-room with some excellent translation at hand that will spare them most of the somewhat mechanical labor of handling a dictionary". In 13.106 (February 2, 1920), I quoted, with approval, this suggestion, and noted that I had been for some time requiring classes to read much in various authors, in translation, in the way approved by Professor McDaniel. In *THE CLASSICAL WEEKLY* 15.152 Professor Sage noticed three editions similar to that mentioned at the beginning of this editorial.

I am glad to call attention at this time to the fact that the Oxford University Press, American Branch, has published more such editions, in what is known as the Clarendon Series of Latin and Greek Authors. The general Editor, Professor R. W. Livingstone, maintains that the Series has four advantages: (1) more of a given author can be read than under the "old method"; (2) more attention can be given to the subject-matter of the work read. If considerable portions are read in English, "it will be impossible not to be aware of, and, it is hoped, interested in, the story"; (3) full attention may be given to linguistic and grammatical points in the Latin portions of the text; (4) the English portions "may be found useful for retranslation into Latin prose".

New volumes in the Series are the following.

(1) Aeschylus, *Persae*, edited with Notes and Introduction, by M. R. Ridley, Fellow and Tutor of Balliol College.

The Introduction treats the *Persae* as a drama (3), its Historical Setting (4-9), Dramatic Performances at Athens (9-15), and the Performance of the *Persae* (15-19). Note I deals with the parallel between English history before and after the Armada and Athenian history before and after Salamis (19-20), and Note II gives a brief comment on the experimental translation of the choruses contained in the volume (20).

On page 13 there is a plan of a Greek theater, which will give distress to many, because on it a "stage" is

marked, and in the accompanying letter-press there is reference to the "stage". The Notes (55-61) are, I fear, too meager to be of much service to students in American Schools, or even Colleges, though, to be sure, they are supplemented by the Vocabulary (62-76). This comment is, to some extent, applicable to all the books mentioned below. But teachers, at least, can profit greatly by carrying about with them these handy books, and reading them repeatedly.

(2) Herodotus, Book VII.

This book was compiled, in 1920, by classical students at Winchester College, Summer Term. The average age of these students was exactly 16. The preparation of the translated passages and of the notes was divided among some twenty boys; the revision and collation of their material were left in the hands of three others.

The Introduction (5-21) deals with the Life and Character of Herodotus (5-12), and with Events Leading to Xerxes' Invasion (12-21). The text, which has been atticized throughout, and the English translation of the parts not given in Greek, cover pages 23-109. The book includes also Notes (111-133), and Vocabulary (134-168).

(3) Euripides, *Scenes from the Trojan War, Passages Chosen from the Iphigenia in Aulis, Rhesus and Trojan Women*, edited by C. E. Freeman.

The Introduction deals with The Origin of Greek Tragedy (7-8), The Dramatic Contests (8-9), The Theatre of Dionysus (9-10), Euripides (10-13), Metre (13-15), Iphigenia in Aulis (15-18), Rhesus (18-20), and The Trojan Women (20-21). In the account of the Rhesus there is no hint that the Euripidean authorship of this play has ever been questioned. Some 595 verses in all (numbered continuously) are selected from the three plays. There is nothing in the book to show from what parts of the three plays the selected verses come. The Notes cover pages 49-75, the Vocabulary pages 77-96.

(4) The Clouds of Aristophanes, edited by Cyril Bailey (the editor of the Oxford Classical Text Series edition of Lucretius, and author of a translation of Lucretius).

The Introduction deals with the date of The Clouds (5), Athens and the New Spirit (5-13), Aristophanes and his Comedies (13-17), The Clouds (17-24), and Dramatic Performances at Athens (24-30). On page 27 reappears the plan of a Greek theater found in the edition of the *Persae* (see above). Professor Bailey, however, to some extent discusses the question of the stage. He sums up thus (27-28):

... On the whole the most probable conclusion is that in the earliest permanent theatre a low platform

... ran in front of the whole of the *ορχήστρη*, communicating by two or three steps, also running the whole length, with the orchestra. . . .

The text and translation together cover pages 31-82. There are also Notes (83-112), and a Vocabulary (113-133).

(5) Virgil, *Aeneid* I-III, edited by C. E. Freeman, with an Introduction by Cyril Bailey.

This book was published after the death of Mr. Freeman. The commentary, and that part of the Introduction which deals with The Metre of the *Aeneid* are Mr. Freeman's work (16-19). The rest of the Introduction deals with The Life and Times of Virgil (3-10), The *Aeneid* and Aeneas (10-13), and *Aeneid* I-III (14-16).

Professor Bailey refuses to believe the tradition that the *Georgics* was written to support Octavian's schemes for the revival of Italian agriculture. What peasant, he asks (7), or would-be farmer would read it?

... but there is a new spirit of wide patriotism breathing in his famous praises of Italy, and we feel that his sense of Rome's greatness and her mission is fast becoming a religion.

It was indeed this religion which was the inspiring motive of the *Aeneid*. . . .

The account of the *Aeneid* and of Aeneas (10-13) is well worth reading. Dr. W. Warde Fowler's studies in the *Aeneid* are not mentioned (there is no room in such an edition for the citation of authorities), but in what is said of the character of Aeneas—that it develops as the story proceeds—one sees clearly the influence of the theories of Dr. Fowler (see especially his book, *The Religious Experience of the Roman People*, in the chapter entitled *Religious Feeling in the Poems of Virgil* (410-425).

The text and translation (the "admirable translation", in verse, of Mr. James Rhoades) cover pages 21-94. There are also Notes (95-130), an Index of Proper Names (131-132), and a Vocabulary (133-157).

(6) Virgil, *Aeneid* IV-VI, edited by Cyril Alington (Headmaster of Eton).

The Introduction (5-22) deals with the poetry of Virgil (5-11), The Life of Virgil (11-13), The Method of Composition of the *Aeneid* (13-15), The Diction of Virgil (15-16), The Translators of Virgil (16-18), Books IV, V, and VI (18-20), Virgil's Eschatology (19-20), Conclusion (20-22).

The balance of the book consists of Text and Translation (that of Mr. Rhoades again) (23-96), Notes (97-121), Vocabulary (123-158).

In the pages devoted to poetry, in general, and to the poetry of Virgil, in particular (5-11), Mr. Alington says some interesting things. In his discussion of Virgil, he meets various criticisms of the *Aeneid*. The first point dealt with is the poet's choice of subject. Mr. Alington believes (6) that Virgil wrote the *Aeneid* to please Augustus, exactly as he had written the *Georgics* to please Maecenas,

... but it has never been suggested that the love of Italy shown in the latter poem was assumed for the purpose, and it is equally certain that the belief in the

destiny of Rome which inspires the *Aeneid* was a real and a profound sentiment in the poet's heart.

Mr. Alington then declares (7-8) that the weakness of Vergil's subject comes "not from its national character, but from the supernatural colour which he found it necessary to give it". He makes the point, that has been made, of course, by others (e. g. by Professor Gilbert Norwood: see *THE CLASSICAL WEEKLY* 12.118), that one difficulty with the *Aeneid* to a modern lies in the gods that figure so prominently in the poem (8).

... It is the paradox of Roman official religion that, while the story of the nation's destiny is full of dignity and pathos, the gods who are alleged to guide it are consistently undignified and not infrequently absurd.

The supernatural machinery, further, hurts the poem, in Mr. Alington's judgment, by making the *Aeneid* what has been called "an epic of fatalism" (8).

Finally, Mr. Alington deals (9-10) with the often discussed question of Vergil's originality.

(7) Apuleius: *Cupid and Psyche*. By H. E. Butler.

The Introduction (5-26) deals with the following matters: The Story of *Cupid and Psyche* (5-14); Apuleius (14-20); The Style of Apuleius (20-23); The Ancient Novel (23-26).

Professor Butler thinks (25) it probable that The Golden Ass of Apuleius is an expansion of the work by Lucius of Patras; Apuleius did not, however, derive from Lucius the story of *Cupid and Psyche*.

... For this lovely story he is our one authority, though here again we have evidence that there was a Greek version of the tale by a certain Aristophontes of unknown date.

In conclusion, I note that in *THE CLASSICAL WEEKLY* 15.85-87, Professor H. W. Prescott, in his review of the dissertation by Dr. B. Perry, *The Metamorphoses Ascribed to Lucius of Patrae: Its Content, Nature, and Authorship*, characterizes as "apparently reasonable" (85) the conclusion that

... the Lucianic *Asinus* is an epitome of the first two books of Lucius's Greek work, and that Apuleius followed mainly the same two books of Lucius, but freely interpolated other material, some of it from other Greek sources.

C. K.

REPETITION IN HOMER AND TENNYSON

(Concluded from page 158)

Now let us take an entirely different species of repetition. I have said that Homer uses the same poetical idea over and over again. The similes are a very familiar case. The lion, for instance, is the subject of some thirty or forty of these. But Homer does the same in the general course of his narratives, and the hounds of criticism get their noses to the ground at once and run to earth a dishonest misappropriator of other people's goods. But we find exactly the same thing in *In Memoriam*. Tennyson works the same ideas into his verse time after time. I would not lay stress on such a recurrence as that in the three lines, "And find in love a gain to match", "And turns his burthen into gain", "My sudden frost was sudden

gain", or on the repeated references to communion with the dead and to the relief which comes from the outpouring of the spirit in grief. These are all so close to the main subject of the elegy⁷. But I find no less than a dozen allusions to the return and the beauties of spring. There are three to the mellowing influence of the fall of the year—"And Autumn laying here and there A fiery finger on the leaves"; "These leaves that redden to the fall"; and "Unloved that beech will gather brown, That maple burn itself away". To these might be added repeated references to the beauty peculiar to effects of distance in the landscape, to the rise of man from the ape or from the condition of the brute, to the twinship of Sleep and Death, and others. And who finds fault? Who would compel the poet to be ever seeking fresh words, or complain of poverty of genius, as is done in the case of the epics? But this sameness when detected in Homer has been regarded as an enormity, and the passages are but stubble to the fire of the all-devouring critic.

I turn for a moment to the Idylls. It has often been remarked that Tennyson is Homeric; as a fact he is, so to speak, saturated with the Iliad and the Odyssey. And most Homeric of all his work is that which comes nearest to the epic in character. For it I had not the help of a Concordance, but, by repeated reading and marking, I was able to satisfy myself that there is hardly a kind of repetition in Homer that I could not find in the Idylls. Repeated passages abound. There is also a body of commonplace like Homer's. You have the epithet and with the same profuseness—the dismal or the dreary night, the hazy sea, the waste or solitary downs;—and the standing epithet—the lily maid, the blameless king, our fair father Christ; and the repeated phrase—as name and fame, a deathless love, made a realm, down the slope city, and so on; and the formula, "But when the next sun breaks from underground", "Then spake the hoary chamberlain", or "Then spake the little novice garrulously". We even find instances of repetition among the similes with which the Idylls are so freely decorated, and which can be classified, like Homer's, according to the objects which furnish the compari-

sons⁸. Poets have their favorites, which come unbidden when the need for an image or an illustration arises. Now an old friend and accomplished English scholar, to whom I mentioned this, at once referred me to Tennyson's own words (in *The Epic*), "Why take the style of those heroic times? For nature brings not back the Mastodon, Nor we those times; and why should any man Remodel models? these twelve books of mine Were faint Homeric echoes, nothing worth, Mere chaff and draff, much better burnt", which may be taken as a confession of imitation of the great Greek exemplar to all epic poets. But, imitation or not, the system of repetition is there in all its fullness, and, if it does no violence in the English poem, we are not to condemn it as per se an objectionable feature in Homer.

So far I have made no reference to another kind of repetition, that which is made inside the individual passage for the sake of poetical effect. That is an entirely different matter. For Tennyson it has been dealt with very exhaustively in a little book which is from the pen of a professor in a French Lycée, M. Emile Lauvrière, but written in English, and entitled *Repetition and Parallelism in Tennyson* (London, 1910). Another work on the same subject, *Repetition and Parallelism in English Verse*, by an American scholar⁹, is more general in its scope, though most of it is devoted to illustrative instances from Poe and Swinburne, two poets who, one might say, made a speciality of this particular kind of effect. Here again it startles one to find how large an element it is in Tennyson's poetry. M. Lauvrière's enumeration of instances occupies about a hundred closely printed pages. It is hardly necessary to quote specimens. Take the verses in *In Memoriam* from a song every stanza of which commences with the word 'calm'—"Calm and deep peace in this wide air, These leaves that redden to the fall, And in my heart, if calm at all, If any calm, a calm despair". The device is used with beautiful effect, generally in skilful combination with an element

⁷For such a classification, by Professor Eliza G. Wilkins, See *THE CLASSICAL WEEKLY* 13.147-150, 154-159. C. K.

⁸C. Alfonso Smith, *Repetition and Parallelism in English Verse* (New York, 1894). Mention should be made also of H. M. Poteat, *The Function of Repetition in Latin Poetry*, *THE CLASSICAL WEEKLY* 12 (1919), 139-142, 145-150, and to Professor Poteat's dissertation, *Repetition in Latin Poetry, With Special Reference to the Metrical Treatment of Repeated Words* (privately printed, 1912; for a review of it see *THE CLASSICAL WEEKLY* 9 (1915), 32). See also Francis B. Gummere, *A Handbook of Poetics*, 115-120 (Boston, Ginn, 1892); Frank Frost Abbott, *The Use of Repetition in Latin to Secure Emphasis, Intensity, and Distinctness of Impression*, University of Chicago Studies in Classical Philology 3 (1902); E. Wölfflin, *Die Geminatio im Lateinischen* (Sitzungsberichte der . . . Königlichen Bayerischen Akademie der Wissenschaften, Munich, 1882).

I add references to notes on repetition which are to be found in various editions of Latin authors (many more could easily be found); Munro, *Lucretius*, on 4.1259, 2.452; W. A. Merrill, on *Lucretius* 3.145, 4.1259; E. A. Sonnenschein, critical note on *Plautus, Most.* 12 (first edition, 1884); E. T. Merrill, on *Catullus* 62.28; T. E. Page, on *Horace, Carm.* 1.2.4, 1.32.11, 1.35.15, 2.14.1, 3.3.18, 3.5.21, 4.13.1, *Epodes* 1.21, 17.1; C. H. Moore, on *Horace, Carm.* 1.13.1, 1.35.15, 2.14.1-2, 2.17.10, 3.3.18, and his Introduction, pages 32-33; Paul Shorey, on *Horace, Carm.* 1.13.1, and Introduction, xvii-xx (in this connection see the paper by Grace Harriet Goodale, *A Glance at the Lyric Vocabulary of Horace*, *THE CLASSICAL WEEKLY* 10 (1917), 122-126, 174, and Professor Shorey's remarks on this paper, *ibid.*, 173-174); Haskin and Heitland, *Lucan, Introduction*, lxxxi-lxxxiv (London, 1887); Charles Knapp, edition of the *Aeneid*, Introduction, §§ 261-266, and Index, under the caption *Repetition*, pages 574-575; Friedländer on *Martial* 1.36.1 (Leipzig, 1886). C. K.

⁹I wish to call attention here to something written, without any knowledge at all of Mr. Shewan's paper, by a distinguished American Homeric scholar, Professor Samuel E. Bassett, of the University of Vermont, which seems to me to have very direct bearing upon the subject of repetition in Homer, and other poets, ancient and modern. The passages I have in mind are to appear in Professor Bassett's review of Heinrich Peters, *Zur Einheit der Ilias*, which will be published in the current volume of *THE CLASSICAL WEEKLY*, and run as follows:

"We imagine that the fundamental difference between Homer and all other great world poets will be found to consist in the immediate application, that is, without the intermediation of long literary development, of great creative and formative power to the simple story-teller's art and manner. The latter include above all else the repetition of familiar ideas and actions, and an ever-present regard for the economy of the listener's attention. . . ."

"Furthermore, Peters uses in his schematic arrangement the repeated phrase and verse, forgetting, we think, that there may be another explanation for the repetition than the desire for symmetry. Granted the custom of using over and over again the same formula, there are two principles which govern its use: sameness of theme and sameness of the poet's mood. One can easily note that in portions of the poem that are most continuous, that is, in the separate episodes, there are peculiarities of this kind. This is natural for any composer, especially if the making of the whole work lasts for years: the different parts of Gray's *Elegy*, for example, exhibit this influence of sameness of theme or of mood or of both. . . ."

C. K.

of contrast, in the lyrics which sparkle through the Idylls. "Turn, Fortune, turn thy wheel, and lower the proud, Turn thy wild wheel"; "O dewy flowers that open to the sun, O dewy flowers that close when day is done"; "O birds that warble to the morning sky, O birds that warble as the day goes by". In "A rose, but one, none other rose had I, A rose, one rose, and this was wondrous fair, One rose, a rose, that gladden'd earth and sky, One rose, my rose", etc., some might think the poet borders on excess, and that there is what an American humorist would call a too roseate flush over the little song. Now this is a kind of repetition which no poet disdains to use. It is not common in Homer, for Homer has few affectations. No poet, it has been said, is more free from tricks of style. He does not labor for effect; there is no self-consciousness, no preciosity, no 'Bird of Paradise' diction. But he does know, as few have known, how to manipulate the meter, so as to work the really telling word or phrase into the best place in the line, and this does lead him into the occasional use of repetition of the kind I am now discussing. And he suffers for it at the hands of the micrologist. In one beautiful episode he commences four consecutive lines with the same preposition. The comment is that only a 'Stümper', which is German for 'duffer', could be guilty of such bad taste. Yet examples from English poetry could be adduced in any number, and I doubt not from German poetry too. What of Shelley's lines, "When the lapp is shattered, When the cloud is scattered, When the lute is broken", and so forth? In the Holy Grail I find 9 out of 11 consecutive lines beginning with 'of'. But any stick is, or once was, good enough to be used on the Homeric body¹⁰.

But to return to our own province. I think it may be said that great similarity has been established, in regard to repetition, between the Homeric epics and some of Tennyson's poems—much more, I think, than any one would suspect who has not delved in the texts. I remember, and it is perhaps worth mentioning, that Mr. Andrew Lang, who knew Tennyson well, was greatly astonished when he saw the instances set out, and wanted the whole typed and sent off to the poet's son at once.

One might say much more on the subject from the Homeric point of view, but it will perhaps suffice to glance at one or two of its developments. So arbitrary did the practice of some critics become that it would sometimes overleap itself. A practitioner, anxious to prove one passage later than another, would proclaim it so, because he wished it so, in ignorance of the fact that another inquirer had already decided it was earlier, because he wanted it that way. One recalls and appreciates Mr. Lang's definition of criticism as "a more or less agreeable way of airing one's personal preferences". Another plan was to damn a passage by contemptuously calling it a cento, even when the familiar lines in it were mostly of the 'Gemeingut', and free by epic practice to the poet to employ when and as often as he pleased. Iliad 8 is said to be largely a cento; yet, according to Dr. Leaf, it is distinguished

by "great spirit and movement" (see Dr. Leaf's commentary on the Iliad¹¹, Volume I, page 332 [1900]). There was a period in the ancient world when there flourished writers, if one may so designate them, who were artists in the construction of the cento. You have specimens of these centos or mosaics in English too. In early Christian days, the narratives of the New Testament were told afresh in lines from Homer strung together to make a sort of sense; but anything more horribly 'dreich' than these congeries of lines torn from different contexts is not to be imagined. Yet we are asked to believe that a 'Flick-Poet', as the Germans called him, could breathe spirit and movement into these heaps of dry bones. And yet another enterprise was to discover that a repeated line was a parody, and a determined but unsuccessful attempt has even been made to show that parody of the Iliad prevails in the Odyssey.

But generally the inference was of borrowing or imitation, and that can be referred to here only by the way. For Homer one has of course to consider the particular case, and it amazes one to see in how many instances the eagerness of the repetition-hunter led him into error or even absurdity. The charge of imitation or borrowing is an easy charge to bring and one that is easily made plausible. But it is also a dangerous one to make, unless you are quite sure your victim is past replying to your criticism. I often wish, as I read the notes in the Eversley Tennyson, many of them words from the poet's own lips, that we could know what Homer says to the myriad objections of his critics, if he and Lucian converse on the Mead of Asphodel, as they did once in another extramundane sphere. In Tennyson's case, as you are no doubt well aware, both critics and editors were fond of tracing the influence of other poets, ancient and modern, in his work, and of suggesting the sources of some of his ideas. As an example, the volume of Tennysonia, published after In Memoriam, indicated many parallels between that poem and Shakespeare's Sonnets. The poet of course did not like this, and repudiated the suggestion with warmth. He spoke of such trackers as

... a prosaic set, who impute themselves to the poet and so believe he too has no imagination, but is for ever poking his nose between the pads of some old volumes in order to see what he can appropriate.

The individual known as the 'literary detective' no doubt goes too far; but, unless competent judges are far astray, Tennyson's works do furnish—and what voluminous writer's works would not furnish?—examples of influence of the kind. When, for instance, we read in the Marriage of Geraint, "And still she looked, and still her terror grew", we can hardly avoid recalling a familiar and much older line. Chance similarity will not be generally accepted, but it is not to be excluded absolutely. I remember reading that a couplet in one of Tennyson's poems was found to be an almost literal translation from a Chinese poem; yet Tennyson certainly did not know Chinese, the poem had never been translated; it had never (I think) been published. A case like that, in which causal connection is impossible, enjoins caution. For another

instance I might refer to the controversy which Campbell carried on as to the originality of his poem *The Last Man*. He had to give in at last, and to close the fight with the admission, "original ideas are few; only the modes of putting them are countless". An American authority went further when he said that "originality can be expected from nobody save a lunatic, a hermit, or a sensational novelist". But surely it is easy to understand how even the great maker of poetry may occasionally appropriate, half consciously, the form of some happy phrase or line of a predecessor which has impressed itself on his mind, as his imagination plays over old, old ground, selecting, fusing, and transmuting into new forms of beauty. Two at least of the loveliest stanzas in Gray's *Elegy* go back to Roman poetry. It has been said of Horace and the Greek models to whom he paid so much respect, that "he would still be Horace, if Alcaeus and the nine lyric poets were to rise from the dead". Where imitation is not frankly admitted, the question is between borrowing and undesigned coincidence, and any one interested in the point may peruse with advantage a chapter in Mr. Lang's last work, *Shakespeare, Bacon and the Great Unknown*, in which Mr. Churton Collins's belief that Shakespeare's mind was (as Mr. Lang puts it) "saturated with Roman and Athenian literature" is carefully examined.

But this, as I have said, is beyond my strict limits. I had proposed to show how the support from these repetitions for Homeric hypotheses which we hope are now but creeds outworn can be naturalized to a certain extent by comparing other poetry. I feel sure that the work of any poet would yield useful results, always provided, of course, that there be a sufficiently large volume of it. I quite recently, with the aid of an inferior Concordance, examined the occurrences of four common words in *Paradise Lost*. I found very much the same way as I found in *In Memoriam* in regard to types of phrases and the positions usurped by certain words. Vergil's poetry abounds in repetitions, and used to be made the basis of attacks very similar to the more sustained bombardment to which the *Iliad* and the *Odyssey* were subjected, till at last a German scholar went into the matter, and showed that the repetitions were of a quite innocent nature¹⁰. For Horace and for Plautus I have two treatises¹¹, in which the tireless industry of the Germans has collected particulars of repeated matter in these two classics. The aggregate would, I feel sure, amaze any one who had not given attention to the point¹².

¹⁰Carl Rothe, *Die Bedeutung der Wiederholungen für die Homerische Frage* (1899).

¹¹T. Pritzsche, *Die Wiederholungen bei Horaz* (Güstrow, 1903); H. Kellermann, *De Plauto Sui Imitatore* (Leipzig, 1903).

¹²Studies of repetition in other Greek and Roman writers may be noted here (titles in < > were supplied by C.K.). See note 9, above: R. Woelfel, *Gleich- und Anklänge bei Aeschylus* (Bamberg, 1906); Hermann Buss, *De Bacchylide Homeri Imitatore* (Gießen, 1911); P. F. Kretschmer, *De Iteratis Hesiodicis* (Breslau, 1913); Karl Hosius, *De Imitatione Scriptorum Romanorum Imprimis Lucani* (Greifswald, 1907); <Elizabeth Breazeale, *Polypototon in the Hexameters of Ovid, Lucretius, and Vergil*, University of North Carolina Studies in Philology 14 (1915), 305-318 (see THE CLASSICAL WEEKLY 16:57) > <George Howe, *A Type of Verbal Repetition in Ovid's Elegy*, University of North Carolina Studies in Philology 13 (1906), 81 ff. (see THE CLASSICAL WEEKLY 16:57) > <Albert Lueneberg, *De Ovidio Sui Imitatore* (Jena, 1888) > <E. Albrecht, *Wiederholte Verse und Vertheile bei*

I used to be familiar with a literature, the Persian, in which there arose—perhaps, as I am writing from memory, I had better say, in which certain authors observed—a practice which is worth mentioning in this connection. Repetition of the identical word was avoided until the writer had to use it again. Every synonym was pressed into service; it was a point of honor to exhaust all possible equivalents. Now Persian can extend its own store by drawing on Arabic to any extent which an author pleases, and Arabic is a language with a very copious vocabulary. It has many terms for quite common objects, as, say 'lion' and 'sword', and words are used in many meanings. A friend once remarked to me that, if you looked at any word in the *Lexicon* with a variety of significations, you might be sure that one was 'camel'. So the result of the practice described was very horrific to a foreign student of Persian. It must have been anything but helpful to the native reader, for of course many of the words used were far from being synonymous. Sense and clearness were sacrificed to a mere idea. In the case of the Greek epic there was no such artificial and unnatural development. But who shall say what might have happened to that wonderful 'Gemeingut', if a Homer had not arisen?

My interest in these repetitions ceased for a time some years ago, and it was only when I had to select a subject for this paper that I reverted to them. Renewed attention has suggested new reflections. One might point out how the stock phrase or standing formula has still a dominant influence, especially in minor forms of literature, or discourse on the limitations which fashion imposes and the expedients which we mean men have to resort to, when struggling with a limited repertoire of phraseology, and the convention which (in Tennyson's words) "beats us down" in this as in so many other matters.

I will mention only one more point. The user of slang and the old epic bard have this much in common—a tendency to economize phraseology by keeping to a store of fixed terms and formulae. They are unlike in this, that, while we are often compelled to stare and gasp, as we ponder on the exact purport of this verbal shorthand with which our ears are assailed, and wonder if it is meant to apply to A or to not-A, we never have the least doubt what Homer wishes to convey to us. He is as clear-voiced as his own Nestor, as direct as his own Achilles, who detested all ambiguity as he hated the gates of Hades. The passages which leave a doubt as to their meaning might be numbered, it has been said, on the fingers of the two hands, and the fault in these may not be their writer's. Can you say that of many modern poets who have written as much? Would that they all gave us as little trouble when our feet are on the fender! Had Homer written *Sordello*, we should not have had a lady asking herself, after she had read the poem, whether *Sordello* was the name of a man, of a town, or of a book, or a brother poet, Tennyson himself, com-

Vergil, *Hermes* 16 (1881), 393-444. P. X. M. J. Roiron, *Étude sur l'Imagination Auditive de Virgile* (Paris, 1908).

plaining that the only two lines he understood were the first and the last.

I have left to the last what is after all the main consideration in explanation of repetition. We have seen that in an early age there was no disinclination to it. On another aspect, which might have been greatly expanded, I have only touched—the influence of meter. The subject-matter of a poem, again, when it is of considerable length, must operate in the direction of a certain sameness of language. The theme tends to prescribe bounds within which thought and diction are confined¹³. But over all there is the fact that human capacity for expressing ideas in words is limited. The ambition to be always saying a thing in a new way, or rather to avoid saying it in an old way, is one which cannot be gratified beyond a certain point. One might, here, quite by the way suggest an analogy from music. I have no title to speak, but even to my limited perception there are, in songs and hymn tunes, sequences, sometimes long sequences, of notes which are familiar in other tunes. One pictures the musical composer as subject to the limitations in variety of expression which I have been mentioning in the case of the writer.

Oddly enough, I have, while writing this paper, seen the consideration just stated expressed in recent utterances by two men of letters. Mr. Frederic Harrison, in closing his chats on his books in his new volume, *Among My Books*, says (122), "human language does not expand with infinite rapidity, and the forms of human expression are not infinitely numerous nor infinitely variable". The other statement, which I have chanced on in a mere extract, is more forcible and more comprehensive. Dr. Edmund Gosse says, . . . I am bound to say that in my opinion the best poetry has all been written. As a result, the young poet who is familiar with every mode of expression that has been employed by writers in the past, feels that he is not allowed to use sufficiently natural and obvious expressions. All that is left him, therefore, is either to be very violent or very obscure, and I am afraid that this difficulty is not a mere passing one, but will more and more fatally affect those people who write in languages like English and French, which are worn and rubbed as it were by use, like coins that have been long current.

Now I had no idea, when I began to write, that things were so bad with us. One has heard a contemporary poet (Sir William Watson) lament the "immolodious days" in which his lot is cast. The Muse, though "with us still, Is less divinely frenzied than of yore, In lieu of feelings she has wondrous skill, To simulate emotion felt no more". But of course one has to allow for the natural modesty of the singer. Again, I have seen the present day described by the critical and somewhat unfriendly onlooker as a period of fallow, but a fallow is only a temporary arrangement, and it is usually followed by a time of increased fruitfulness. I have also seen the comparison made to a level plain, studded indeed with excrescences, but with no towering mountain-peaks of song; but it had not occurred to me that the mighty forces which make such everlasting hills were at rest for ever in the sleep of utter exhaustion. Dr. Gosse, however, takes the

gloomier view. He anticipates that the great poetry of the future will have to be written (I quote his words again)

. . . in languages which have not so extensive and complicated literatures, and in which simple things can still be said without affectation and without repetition.

I think some will consider this a piece of pessimism which invites discussion. Far be it from me to engage, *impar congressus*. But, if Dr. Gosse be correct, we are working towards a time when our poets will cease to charm us because the sources of expression will have been used up, and originality will be a sheer impossibility. In a slightly altered sentence of Wordsworth's¹⁴, "their only occupation would be endless imitation".

ST. ANDREWS, SCOTLAND

A. SHEWAN

THE NEW YORK CLASSICAL CLUB SECOND LATIN SCHOLARSHIP AWARD

In the competitive scholarship examination of The New York Classical Club, held at Hunter College, New York City, on January 20, the Latin Scholarship was won by Nathan Fein, of Morris High School, with a rating of 83%; honorable mention was awarded to Alice Glasgow, of Washington Irving High School, and to Margaret Goodell, of Wadleigh High School. The Greek Scholarship was won by Eva Rosenberg, of Eastern District High School, with a mark of 90%; honorable mention was given to Bella Steinberg, of Wadleigh High School.

The twenty-three candidates that tried for the Latin scholarship, and the three that tried for the Greek scholarship, came from ten different Schools. These figures were slightly above the average for the January examinations, except for the Greek candidates. For the examinations held in June, the figures are naturally much higher, so that, although the ambitions of the Club along these lines are far from being realized as yet, there is no reason for discouragement. In fact, the number of Greek pupils of the first and the second years seems to show a decided increase in certain Schools, so that there is reason to expect a larger number of Greek competitors in the future. There is also a movement on foot to make the amount of the Greek Scholarship, which is at present \$75, equal to the amount of the Latin Scholarship (\$150).

For further details concerning the Scholarships of the New York Classical Club, reference may be made to THE CLASSICAL WEEKLY 15.191.

HARWOOD HOADLEY

THE CLASSICAL CLUB OF GREATER BOSTON

A joint meeting of the Eastern Massachusetts Section of The Classical Association of New England and The Classical Club of Greater Boston was held on February 10, at Harvard University, with the following programme: A Word of Welcome, Professor Donald Cameron, of Boston University, President of the Section; Missionaries for the Classics, Cecil T. Derry, Cambridge Latin School; The Werewolf, Frank A. Kennedy, Boston Girls' High School; Lantern Talk, The Roman Province of Africa, Professor Clifford H. Moore, Harvard University; Quomodo Vergilius Iuvenis E Pontibus Lucretianis Hausit, J. Kingsbury Colby, Milton Academy; Lantern Talk, Ancient Jewelry, Dr. Stephen B. Luce.

ALBERT S. PERKINS, *Censor*

¹³See note 7, above. C. K.

¹⁴The original is in the Ode on Intimations of Immortality.

THE CLASSICAL CLUB OF PHILADELPHIA

The Classical Club of Philadelphia held its 166th meeting on Friday, February 9, with forty-two members present.

Professor Walton B. McDaniel read the paper of the evening, on Antiquities and Pseudo-Antiquities: Their Source and Sale. He gave sage counsel to prospective buyers in Italy, and an account of the methods employed in counterfeiting. After mentioning a few criteria for determining the spurious, he gave a highly amusing account of some of his personal experiences.

The 167th meeting of the Classical Club of Philadelphia was held on Friday, March 9, with 28 members present. The paper of the evening, on Basic Values in Language, was read by Dr. Robert J. Kellogg, Professor in the University of Oklahoma, at present Harrison Research Fellow of the University of Pennsylvania.

Dr. Kellogg pointed out first the essential psychological form of human language as the joint product and dominant expression of the rational and social life of man. Language therefore presents itself as a complete linguistic organization of the individual's mental life, as an act of communication, as the standard language of some community or some cultural movement, as the repository and vehicle of individual and collective experience, of social order, customs, laws, and institutions.

From these essential characteristics of language follow inevitably its disciplinary, humanistic, practical, and philological values.

B. W. MITCHELL, *Secretary*

THE NEW YORK CLASSICAL CLUB

The midwinter meeting and luncheon of The New York Classical Club took place on Saturday, February 17, at the Metropolitan Museum of Art. The guests of honor were Professor Edward Capps, of Princeton University, ex-Minister to Greece, and Mr. Robert Underwood Johnson, former Ambassador to Italy.

Professor Capps delivered the main address, on Scholarship and Diplomacy in Athens. Under Scholarship, he spoke of The American School of Classical Studies at Athens, its small beginning in 1881, its growth, its influence on American museums and on American classical teaching, and its present great opportunity for enlarged activity. This opportunity is due to the recent expansion of Greek territory to include Macedonia, Thrace, and the Islands, where Turkish rule has heretofore made research difficult. Under more liberal laws scholars will now be able to extend their inquiries in history and art beyond the classical period to the Christian and the Byzantine periods.

Another great opportunity is presented to the American School in the gift of the almost priceless library of Dr. Johannes Gennadius, who for thirty years represented Greece at the Court of St. James. This library is a gift to the Greek people, but is to be "in the custody of the American School of Classical Studies". It contains rare books on Greek art and history from the earliest times through the Byzantine Age and is rich in manuscripts and art bindings (see *THE CLASSICAL WEEKLY* 15.208). To house this great library the Carnegie Foundation has given the American School \$250,000; and the Greek Government, in spite of pressing national anxieties, has generously donated the land for the building.

In the second part of his topic, Professor Capps dwelt on the uniform generosity and hospitality shown to the American School by the Greek authorities.

He urged also that American Classical Clubs make it possible for a greater number of promising students to go to Athens and profit by the immense advantages the American School has to offer.

At the luncheon Mr. Johnson read several of his poems that deal with Greek matters.

MARGARET Y. HENRY, *Censor*

LIVY 21.37. 2-3 AGAIN

Another modern parallel to the interesting account of Livy 21.37.2-3, to accompany Professor Sage's article, *A Chemical Interpretation of Livy 21.37.2* (*THE CLASSICAL WEEKLY* 16. 73-76), and the notes on the same topic by Messrs. Horn, Beal, Wiley, and Knapp (16. 76, 96, 128), is contained in the following letter, addressed to the London Morning Post of February 10, 1923, by an anonymous correspondent:

Another guess as to how the Cleopatra's Needles now adorning Central Park, New York City, and public places in London and Paris may have been cut from the rock and transported is given by an anonymous correspondent to the Morning Post. His letter, however, is apropos the discovery at Assouan, Egypt, of a gigantic monolith nearly twice the size of the Needles. He says:

"My father, a retired Madras civilian of forty years' service, told me, about the time Cleopatra's Needle was being cased for transport to London, how equally large monoliths were cut out and transported in certain parts of India, where he had been stationed as a judge. A suitable horizontal layer of granite, exposed in the cliff face of some river, having been selected, a shallow trench was scraped in the superincumbent soil, in which a fire of brushwood and grass was kept going day and night for three weeks by the population of the neighboring village.

By this time the thin line of granite exposed in the shallow trench was intensely hot. Then the activities of all the villagers were employed in carrying up water in bamboos and chatties and on a given signal the remains of the fire were raked out of the earthen trench and the water poured in. The granite cracked from end to end along the line of the trench.

Then dry wooded wedges were driven into the fissure. These wedges were wetted, and, swelling, opened the crack still wider. Thicker dry wedges were driven in and they were wetted, and so on from day to day during the dry season. Meanwhile, the river being low, masses of bamboos and grass were piled on the river bed at the foot of the low cliff and roped together to form a cushion and a raft. The constant wedging over of the monolith in time overturned it on to the raft, where it was made fast and so transported to its destination".

WILLIAM PENN CHARTER SCHOOL, JOHN W. SPAETH, JR.
PHILADELPHIA, PA.

A LINCOLN PARALLEL

Just prior to the departure of the Athenian fleet on its ill-fated expedition to Sicily, the Athenians awoke one morning to find that the statues of Hermes had been mutilated during the night. Charges were brought against Alcibiades, but, according to Plutarch, Alcibiades so, no conclusive evidence was adduced by the informers. I call attention to the following sentences (in Professor Perrin's translation):

... One of them, indeed, was asked how he recognized the faces of the Hermae-defacers, and replied, "By the light of the moon". This vitiated his whole story, since there was no moon at all when the deed was done.

An interesting parallel to this occurs in the famous Armstrong trial in which Lincoln defended the son of

friends, who was accused of being implicated in a murder. Miss Ida M. Tarbell, *The Life of Abraham Lincoln*, 1.272-273, recounts the story as follows:

As the trial developed it became evident that there could have been no collusion between Armstrong and Norris, but there was strong evidence that Armstrong had used a slung-shot. The most damaging evidence was that of one Allen, who swore that he had seen Armstrong strike Metzker about ten or eleven o'clock in the evening. When asked how he could see, he answered that the moon shone brightly. Under Lincoln's questioning he repeated the statement until it was impossible that the jury should forget it. With Allen's testimony unimpeached, conviction seemed certain. . . .

In closing <Lincoln> reviewed the evidence, showing that all depended on Allen's testimony, and this he said he could prove to be false. Allen never saw Armstrong strike Metzker by the light of the moon, for at the hour when he said he saw the fight, between ten and eleven o'clock, the moon was not in the heavens. Then producing an almanac, he passed it to the judge and jury. The moon, which was on that night only in its first quarter, had set before midnight. This unexpected overthrow of the testimony by which Lincoln had taken care that the jury should be most deeply impressed, threw them into confusion. There was a complete change of feeling. Lincoln saw it; and as he finished his address, and the jury left the room, turning to the boy's mother he said, "Aunt Hannah, your son will be free before sundown".

Lincoln had not misread his jury. Duff Armstrong was discharged as not guilty.¹

UNIVERSITY OF MICHIGAN

EUGENE S. MCCARTNEY

A LATIN FORM TEST FOR USE IN HIGH SCHOOL CLASSES

Readers of *THE CLASSICAL WEEKLY* will doubtless be interested to know that in the *High School Journal*, which is published by the School of Education, University of North Carolina, at Chapel Hill, North Carolina, for December, 1922, there is reprinted from an earlier volume of that periodical an article entitled *A Latin Form Test For Use in High School Classes*, by Lawrence L. Lohr (5.217-223).

Single copies, by the way, of the *High School Journal* can be obtained at 25 cents. The Business Manager is Miss Louise Coffey.

C. K.

THE WATER LILY¹

Informata puellula
Arte mirifica adstisti
Nuda in margine rivuli,
Eheu! sola relicta.

¹I remember very vividly a similar situation in a book which I read before I went to College. Its name I do not now recall, nor is it worth while to take the time to track it down. I know that it was one of the many stories for boys written by the Rev. Elijah Kellogg. The hero of the story was charged with having stolen a certain sum of money. A fellow deck-hand, himself guilty of the theft, swore at the trial that he had seen the hero steal the money—he had seen this by the light of the moon. The young lawyer for the defence won his legal spurs by proving that on the night in question there was a brand new moon.

C. K.

¹On a fountain figure, and in memory of a little girl, (acrostic).

Bellam perdidit amiculum;
At tamen tenera viden
Lilium modo me manu
Decerpisse palustre?

Vobis praetereuntibus
Velim iam monumenta sint
Illius gracilis mea
Non incondita membra.

COLUMBIA UNIVERSITY

FRANK GARDNER MOORE

THE STUDY OF LATIN AS AN AID TO SUCCESS IN COLLEGE

In *The Grand Rapids School Bulletin* for January, 1923 (2.6-7), there was an article, by Miss Marion L. Jennings, of Union High School, Grand Rapids, entitled *The Showing of an Investigation Into the Failures in Scholarship in the Freshman Class of 1920 at the University of Michigan*.

It appears that, at the close of the first semester, 156 of the 1,600 students in this class were required to leave the University, because they failed as students in the College. Dr. Canfield, Head of the Department of Romance Languages at the University of Michigan, made a study of the High School preparation of these 1,600 students.

... Dr. Canfield tabulated the preparation of the students for their work as to subjects taken, and a graph was made showing the curve upward toward greater success in College work or downward in the direction of failure.

Of the 1,600 students, in the case of those who had studied Mathematics or Science or both for one, two, three, or four years the variation in the graph was negligible, so slight it was.

In the case of students taking History, those who pursued it for one year met a degree of success in college work greater than that of those who presented credit for two years of History. The ones presenting two years had the advantage over those who had offered three years of credit and the latter over the students with four years of preparation in History. And as a whole there was no indication that the pursuit of this study had tended to an upward curve in the graph.

The case of Foreign Languages was followed equally carefully. Those who presented two or more years of French showed little variation in the graph. Students presenting two or more years of Spanish had an upward curve in the graph. Students with Latin for one, two, three or four years showed a decided upward curve. In many cases the combination of Latin with Spanish or French or both was offered—the graph curving rapidly upward. In the cases of students who had studied two or more foreign languages in connection with Latin the showing was markedly toward success in college work.

The conclusions drawn from the findings in this investigation are that the study of foreign languages affords a training that contributes directly and practically toward success in college work. While one out of four without such training succeeded in freshman year, of those who had from two to four years of training in foreign language study three out of four met success in college work".

C. K.